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**ALONE AGAIN**

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**MIDSUMMER'S  
DAYDREAM**

GARY MOORE  
**SHAPES OF THINGS**

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TECHNIQUES OF

**GARY  
MOORE**  
AND  
**BRIAN  
SETZER**

**RIK EMMETT**  
POSTER/FEATURE





# SHAPES OF THINGS

As recorded by Gary Moore  
(From the album VICTIMS OF THE FUTURE/Mirage Records)

Words and music by  
Keith Reiff, Paul Samwell-Smith  
and James McCarty

Moderate Rock ♩ = 112

Rhy. Fill 1

ff sl. (low stgs.) slm.

1st Verse

B5 A5/B E6/B B5/F# B/F# E D5 E/B E7/B A/B E5/B F# F#5 B C5

B Mixolydian (B, C#, D#, E, F#, G#, A)

Shapes of things be-fore my eyes,

just teach me to de-spise, will time make men more

wise? Here, with-in my lone-ly frame,

my eyes just hurt my brain, but

will it seem the same?

Chorus

Come to-mor-row,

† Strike F# @ 2fr.; strike B5 on all other accents.

Fill 1 A/B

1/2 1/2 F

P

T	2
A	2
B	2

(2nd time) C5 ①10fr. C̃

will I be old - er? Come to - mor - row, may - be a sol - dier? Come to - mor - row,

2nd time to Guitar solo

(2nd time) pick slide

will I be bold - er than to day?

# 2nd Verse

B B5/F# A/B ②2fr. B B/F# E7/B (Fill 2)

Now the trees are al - most green, but will they still be seen -

②2fr. ②open ②open ②open Rhy. Fill 1 ②5fr. ②4fr. ②2fr. ②7fr. ②open

B B/F# E B5 E B5 E E/B A G# F# E E

(P.M.) (P.M.) (P.M.)

when time and tide have been?

w/Rhy. Fill 2 (6 times) B E7/B (Fill 3) B5 B/F# E ②open

Soon, I hope that I will find what's

Fill 2 E7/B 1/2 1/2

Rhy. Fill 2 Gtr. II

Fill 3 E7/B Harm. ②5fr. 4fr. 3fr. 4fr. 5fr. Harm.

**Asus4/B (Fill [4])**

deep \_\_\_\_\_ with - in my mind, \_\_\_\_\_ that

**Rhy. Fill [1] (doubled by Gtr. II Sva)**

won't dis - grace my kind, \_\_\_\_\_ To Chorus

**Guitar solo**

**ff** Full trem. bar  
Full  
sl.  
17 (17) 16 16 16 17 16 14-16-14 17 17 (17) 17 16 16 (16)

**A/B** P P P P sl.  
P P P P sl.  
(9)  
2 4 4 4 (4) 4 2 sl.

**Rhy. Fill [1]**  
⑤5fr. A ④4fr. G# ②2fr. F# ③open E  
pinch strg. 3 3 3 3 trem.  
P.M. trem.

2 5 4 5 2 4 4 1 2 4 1 2 4 2 4 5 0 4 0 5 0 7

Fill 4

Asus4/B

Harm. .... 1 2 3 4

⑤ 5fr. 4fr. 3fr. 4fr. 5fr.

Harm. .... 1 2 3 4

5 5 4 4 3 3 4 5

E6/B

B

A/B

sl. (low strgs.)

sl. (past frets)

sl. (mid. strgs.)

slow bend

Full

P

Full

sl. (open)

w/ Rhy. Fill

3fr. A

4fr. G#

2fr. F#

open E

Full

1/2

1/2

3/4

1/4

5:4

5:4

slow bend

f p.m.

D5

sl.

E

sl.

P

sl.

P

sl.

P

sl.

P

1/2

P

D5

sl.

E

sl.

slow release

1 1/2

1 1/2

1 1/2

sl.

D5

sl.

E

sl.

pick slide (low strgs.)

Gr. I

Gr. II





Repeat Riff [A] (3 times)

(F#) (E) (F#) (E)

sl. sl. 3 sl. 3 sl. 3

sl. sl. (9) (11) 14 14 (14) 14 14

sl.

(F#) (E) w/Fill [5] (F#) (E)

sl. sl. sl. sl. sl. sl.

slide up gradually

14 (14) 16 16 (16) 14 14 16 (16) 21 21 21 21

3rd Verse (1st Verse repeated)

B A/B

f sl. sl.

Rhy. Fill [3]

⑤ 2fr. ⑤ open ⑤ open ⑤ open ⑤ open ⑤ open

B5/F# B B/F# E B5 E B5 E B5 E B5 E

(P.M.) (P.M.) (P.M.) (P.M.)

Shapes of things be - fore my eyes just

f (High B's played normally, lower B's w/P.M.)

12 12 12 12 12 12 12 12 12 12 12 12 12 12

Fill [5]

sl. sl. ff sim.

A/B (Fill 6)

Repeat Rhy. Fill 3

E6/B

⑥open E

teach me to de - spise, will time make, uh, men more

cresc.

Rhy. Fill 1 (3 times)

⑥5fr. A    ⑥4fr. G#    ⑥2fr. F#    ⑥open E    ⑥5fr. A    ⑥4fr. G#    ⑥2fr. F#    ⑥open E

wise? Yeah!

ff

⑥5fr. A    ⑥4fr. G#    ⑥2fr. F#    ⑥open E    Free time B    ⑥5fr. A Harm.

Yeah!

sl. sl. sl. sl.

Fill 6

A/B



# Bass Line for SHAPES OF THINGS

Words and music by  
Keith Relf, Paul Samwell-Smith  
and James McCarty

Moderate Rock ♩ = 112

*ff*

A G# F# E

\*B Mixolydian (B, C#, D#, E, F#, G#, A)

1st, 2nd Verses

B5 A5/B B5 A5/B

1. Shapes of things be - fore my eyes, ...  
2. Now the trees are al - most green, ...

B5 E6/B A G# F# E

(2nd, 3rd 4th times)

Chorus

E D5 D F#

Come to - mor - row ...

Play 3 times

1st time to 2nd Verse:  
2nd time to next strain

*dim.* *sl.*

Guitar solo

B A/B B A/B

B A/B A G# F# E

E D5 Play 3 times D5 F#5

E F# E Play 5 times

*mf*

F# 3rd Verse B

*cresc.* *ff*

Shapes of

A/B B etc. A/B B E6/B

things be - fore - my eyes,....

A G# F# E Play 3 times B Free time

# ALONE AGAIN

As recorded by Dokken  
(From the album: TOOTH AND NAIL/Warner Brothers Records)

Words and music by  
Don Dokken and Jeff Pilson

Chord diagrams: C5, G5, D5, E5, B5, B7sus4, D4, D, A5, Em, E5(7sus2)

Slow Rock ♩ = 82

Intro  
Acoustic guitar  
Emsus2

Rhy. Fig. 1  
Emsus2

end Rhy. Fig. 1

1st Verse  
Rhy. Fig. 1  
Emsus2

Rhy. Fig. 2 (below)  
Emsus2

Rhy. Fig. 3  
Eloc. glr.

w/Rhy. Fig. 1A (below)  
E5 (Emsus2)

(C) (D)

comes to night... 'n' now I'm here and I'm all a - lone...

still I know how it feels, I'm a - lone a - gain...

Rhy. Fig. 2  
Emsus2

Rhy. Fig. 1A  
Emsus2



Chorus

Rhy. Fig. 4 w/Riff [A]

②open E ES117ps2) D4 D G5 D5 E G F# E ES117ps2) D5 A5 D4 D (P.M.-----) (P.M.-----) (P.M.-----)

Tried so hard to make you see, but I could-n't find the

G5 D5 ③3fr. G A5 ②open E ES117ps2) D5 A5 D4 D G5 A5 (P.M.-----) (P.M.-----) (P.M.-----)

words.

Rhy. Fig. 5 C5 D5 ②open E Em C5 D5 ②open E Em To Coda

Now the tears, they fall like rain, I'm a-

end Rhy. Fig. 5

lone a - gain, with-out you, a - lone a - gain, with-out you, a -

Rhy. Fig. 1 (2 chn) Emsus2 C D Emsus2 C D

lone a - gain, with-out you.

2nd Verse Rhy. Fig. 7 Emsus2 C D Rhy. Fig. 2 Emsus2 Rhy. Fig. 3 C5 G5 D5

I said stay but you turned a - way, tried to say that it was me,

Rhy. Fig. 1A E5 (C) (D) C5 D5 B5 B7sus4 B5

'n' now I'm here, and I've lost my way, now I know how it feels,

D.S. al Coda Coda C5 D5 B5 B7sus4 B5

C5 D5 C5 D5

I'm a - lone a - gain, lone a - gain, with-out you, a -

C5 D5 Guitar solo E5 C5 ②str. G D5 sl.

lone a - gain, with-out you.

rit. a tempo Full

f pick sl. sl. sl. p Full H P sl.

sl. sl. p

Riff [A]

CS D5 CS D5 BS B7sus4 BS

H P Pull Bgn Full sl P P sl Full loco

H P Full Full flow release sl P P sl sl trem. bar Full sl

(14) 12-14-12 17 (17) 20 22 (22) 22 7-17 19 20-19-17-19 (19) 19 20 19 17 19 19 (19) 21 14 10

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains five measures of music, each featuring a triplet of eighth notes. Above each triplet are the markings 'H P sl.' and a slur. The bottom staff is a single-line staff with fingerings indicated by numbers 15, 17, 15, 17, 15, 13, 15, 13, 12, 10, 12, 10, 12, 10, 8, 10, 8, 10, 8, 7. Above the bottom staff are five measures of music, each featuring a triplet of eighth notes. Above each triplet are the markings 'H P sl.' and a slur. The tempo marking 'Allegretto' is at the beginning, and the time signature '3/8' is at the end.

Chorus

Rhy. Fig. 4

Ex. 7 Fig. 4

①open ①open 3fr. 2c. ①open

E E5(type 2) D4 D G5 D5 (E) G F# E E5(type 2) D5 A5 D4 D

I tried so hard to make you see, but I could-n't find the

sl. Full H P sl. P

sl. Full H P sl. P

10 12 12 10 8 10 8

G5 D5 <sup>3fr.</sup> G A5 <sup>4open</sup> E E5 D5 A5 D4 D G5 A5

— words. Now the tears, — they fall like rain, — I'm a -

Full H P P Full

Full H P P Full

Rhy. Fig. 5 (3 times)

C5 D5 <sup>4open</sup> E Em C5 D5 <sup>4open</sup> E Em

lone a - gain, with-out, you, a - lone a - gain, with-out you, — a -

2 2

sl. P

C5 D5 E(root) Em C5 D5

lone a - gain, — a - lone a - gain, —

sl. P

B5 B7sus4 B5 C5 D5 <sup>Slower (♩ = 72)</sup> <sup>Em sus2</sup>

a - lone a - gain with-out you, —

Acoustic gtr. rit.

sl.





E5 D5 A5 D4 D G5 D5 A5 E5 D5 A5 D4 D5 *sl.*

G5 A5 C5 D5 <sup>Open</sup>E Em C5 D5 <sup>Open</sup>E Em *To Coda* *sl.*

C5 D5 Emsus2 C D Emsus2 C D *D.S. al Coda* *sl.*

**Coda** C5 D5 B5 B7sus4 B5 C5 D5 *rit.*

**Guitar solo** E5 C5 D5 E5 *a tempo* *sl.*

C5 G5 D5 E5 C5 D5

C5 D5 B5 B7sus4 B5 C5 D5

Chorus

③ open E E5 D4 D G5 D5 ④ open E E5 (type 2) D5 A5 D4 D

I tried so hard...

G5 D5 A5 ③ open E E5 D5 A5 D4 D G5 A5

C5 D5 ③ open E Em C5 D5 ④ open E Em

C5 D5 ③ open E Em C5 D5

B5 B7sus4 B5 C5 D5

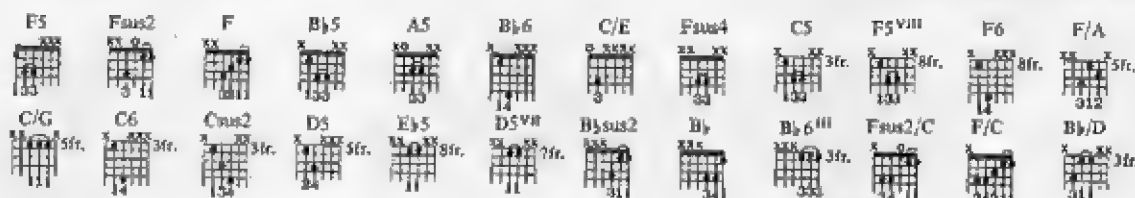
Slower (♩ = 72)  
Em sus2



# START ME UP

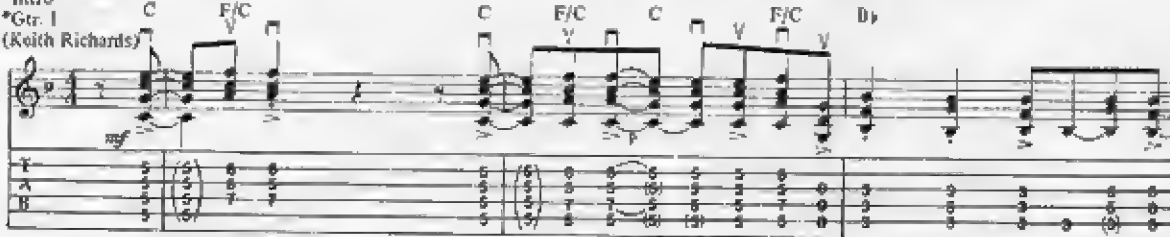
As recorded by The Rolling Stones  
(From the album TATTOO YOU/Rolling Stones Records)

Words and music by  
Mick Jagger and Keith Richards



Intro Moderate Rock ♩ = 124

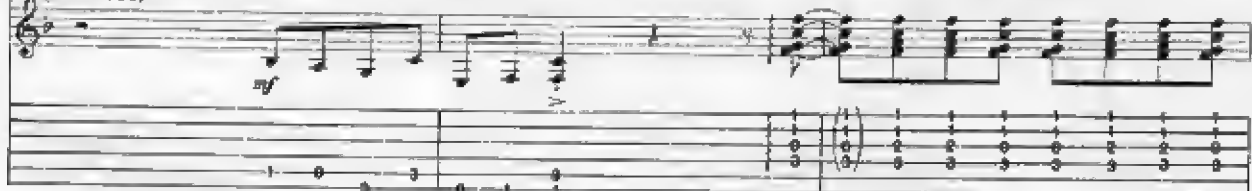
\*Gtr. I  
(Keith Richards)



\*Tune to open G. (6) = D, (3) = G, (4) = D, (3) = G, (2) = B, (1) = D



Gtr. II (Standard tuning)  
(Ron Wood)



1st Verse

Bb Eb/Bb Bb

Eb/Bb Bb

Gtr. II E F5 E F5 Faus2 F Faus2 F Faus2  
Rhy. Fig. 1A



② open B5 A5 Bb5 Bb6 Bb5 ③ open A F5 (rock) C/E F5 C/E F5 ④ open

nev - er stop, — if — you start me up, if — you start me up I'll

A5 Bb5 A5 Bb5 Bb6 Bb5 Fsus2 F Fsus2

nev - er stop, — I've been run - nin' hot, tuh, —

③ open Bb5 ⑤ open ⑥ 3fr ⑦ 3fr ⑧ open Bb6 Bb5 A G C E F5 Fsus4 Fsus2

you got me just a - bout to blow my top, — if — you start me up, uh, —

sl.

(Fsus2) F Fsus2 F  $\textcircled{O}$  open B $\flat$ 5 B $\flat$ 6 B $\flat$ 5 B $\flat$ 6 B $\flat$ 5 B $\flat$ 6 B $\flat$ 5

if — you start me up I'll nev - er stop, nev - er stop, nev - er stop. I'll nev - er stop. —

H

Chorus

Rhy.  $\frac{1}{2}$  Fig. 2A C5 D5 sl. F5<sup>VIII</sup> w/Rhy. Fill 1 (below) C5 F6 F5<sup>VIII</sup>

You make a grown — man cry, — you make a grown — man

Rhy. Fig. 2 A.H. (8va) A.H. —

sl.

w/Rhy. Fill 1 C5 F6 F5<sup>VIII</sup> w/Rhy. Fill 2

cry, — you make a grown — man cry. —

sl.

Rhy. Fill 1

sl.

Rhy. Fill 2

H sl.



CS F/A C/G F/A C/G CS C6 CS <sup>④ 2fr. open</sup> E D CS Csus2 C6 CS C6 \*D5 <sup>1/2</sup>

Spread out the oil, the gas - o - line, I walk smooth ride in a

\*Bend D ⑤ 5fr. 1/2 step and release.

<sup>④ open 3fr.</sup> C6 CS D F Fsus2 F Fsus2 F Fsus2 F Fsus2

mean, mean, ma - chine, steady glass.

sl. sl. p

A5 Bb5 Bb6 Bb5 <sup>⑤ open ⑤ 3fr. ⑤ 3fr.</sup> A G C

start it up. You can

# 2nd Verse

Repeat Rhy. Fig. 1 & 1A

<sup>⑤ open ⑤ open</sup> E F5 E F5 Fsus2 F Fsus2 F Fsus2 Bb5 A5 Bb5 Bb6 Bb5

start me up, (uh, huh), kick on the start - er give it all you've got, you got, you got, I

③ open A F5 C/E F5 C/E F5 ④ open A5 B♭5 A5 B♭5 B♭6 B♭5

can't com-pete, with the rid-ers in the oth-er heats, if you

Gtr. III (overdub—standard tuning)

sf H P H sl Full Full Full

Fsus2 F Fsus2 F Fsus2 F ③ open B♭5 ④ open B♭6 B♭5 A G C

rough it up, (yeah.) if you like it you can slide it up, slide it up, slide it up, slide it up.

H P H sl Full Full Full

# Chorus

Repeat Rhy. Fig. 2 & 2A

C5 D5 F5 VIII w/Rhy. Fill 1 C5 F6 F5 VIII

Don't make a grown-man cry. don't make a grown-man

w/Rhy. Fill 1 C5 F6 F5 VIII w/Rhy. Fill 2

cry. don't make a grown-man cry.

C5 C6 C5 (root) C6 C5 C6 C5 (root) C6 C5 (root) C6 C5 \*F5 VIII B♭5 D5 VII \*C5

Gtr. I My eyes di-late, my lips go green, my hands are greas-y, she's a

\*D & G figs. only

w/Rhy. Fill [3]      Fsus2 F      Fsus2 F      Bbsus2 Bb      Bbsus2

mean, mean, ma-chine, start it up.

3rd Verse

Bb Bbsus2 Bb Bbsus2 Fsus2 F      Fsus2 F      Fsus2 F      Fsus2 F      Bbsus2 Bb

You s - start me up, ah, (dig) ah, you've got to... you've got to

Bb G<sup>m</sup> Bb Bbsus2 Fsus2 F      Fsus2 F      Fsus2 F      Fsus2

nev - er, nev - er, nev - er stop, slide it up, booi Ah, pick it up, just

Rhy. Fill [3]

Chorus  
w/Rhy. Fig. 2A

Bb sus2 Bb      Bb sus2 Bb      Bb sus2      C5      D5      F5 VII

start it up, — start it up,      nev - er, nev - er, nev - er.      You make a grown — man

(Feedback)

*sl.*

w/Rhy. Fill 1      C5      F6 F5 VII      w/Rhy. Fill 1

cry, —      you make a grown — man      cry, —

*sl.*      *sl.*

C5      F6 F5 VII      w/Rhy. Fill 2      C5      F/A      C/G      C5

you make a grown — man      cry, —      Ride like the wind,

*sl.*



w/Rhy. Fil 4

at dou - ble speed. I'll take you plac - es that you've nev - er, nev - er seen.

But start it up. let me tell you we would

Rhy. Filt. 4

1/2

sl.

sl.

II

sl.

II

③ open B♭5      ⑤ str. D \*B♭5      B♭6 B♭5 B♭6 B♭5 C F#us2 F      F#us2

nev - er stop, uh, nev - er stop, uh, nev - er, nev - er, nev - er stop. Start me up,

11 12

\*D & G str. only (next bar also).

w/Fill 1

F F#us2 F F#us2 (not)      ⑤ str. D \*B♭5      C5 B♭5 B♭/D      ⑤ str. C F#us2 F      †F#us2 F F#us2

nev - er stop, nev - er stop. You, you, —

11 12

†Top str. (this beat only)

F F#us2 F F#us2 ⑤ open B♭5      w/Fill 2      C/E F5 C/E F5

you make a grown man cry. — you, —

11 12

Fill 1

\*slow bend

The open string is bent by pushing down on it behind the nut with the first hand.

Fill 2

11 12

w/Fill [3] C/E F5 C/E F5 C/E A5 Bb5 A5 Bb5 w/Fill [4] C/E F5 C/E F5

you make a dead man come, you, you,

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat. The lyrics are "you make a dead man come, you, you,". The guitar accompaniment is in bass clef, showing chords C/E, F5, C/E, F5, C/E, A5, Bb5, A5, Bb5, C/E, F5, and C/E, F5. Fingerings are indicated for both hands.

Begin fade 3 open w/Fill [5] F#sus2 F F#sus2 F F#sus2 Bb5 F#sus2 (post) F5 VIII Eb5 Fade out

you make a dead man come, you, you...

The second system of the musical score. The vocal line continues with the lyrics "you make a dead man come, you, you...". The guitar accompaniment includes chords F#sus2, F, F#sus2, F, F#sus2, Bb5, F#sus2 (post), and F5 VIII Eb5. A "3 open" instruction is present above the guitar line. The system ends with a "Fade out" instruction.

Fill [3] Full Full Full Full

A fill-in section labeled "Fill [3]". It contains four measures of music, each marked "Full". The first measure has a 12-fingered note, and the second measure has a 12-fingered note. The third and fourth measures have 12-fingered notes.

Fill [4] Full Full Full Full Full Full 1/2 1/2

A fill-in section labeled "Fill [4]". It contains eight measures of music, each marked "Full". The first six measures have 12-fingered notes, and the last two measures have 1/2-fingered notes.

Fill [5] Full Full Full Full

A fill-in section labeled "Fill [5]". It contains four measures of music, each marked "Full". The first measure has a 12-fingered note, and the second measure has a 12-fingered note. The third and fourth measures have 12-fingered notes.

# Bass Line for START ME UP

Words and music by  
Mick Jagger and Keith Richards

Moderate Rock ♩ = 124

Intro

3

C F/C C F/C C F/C

*mf*

1st Verse

B♭ Eb/B♭ B♭ Eb/B♭ B♭ F5 Fsus2 F Fsus2 F Fsus2

If you start me up...

B♭5 F5 B♭5

Fsus2 F Fsus2 F Fsus2 F B♭5

F5 1/2 Fsus4 Fsus2 F Fsus2 F B♭5

1/2

*sl.*



Chorus

CS F5 CS F5

You make a grown man cry.

sl. sl. sl.

CS F5 CS F/A C/G F/A C/G CS

sl.

Fsus2 F Fsus2 F Fsus2 Bb5

You can

sl.

2nd Verse

F5 Fsus2 F Fsus2 F Fsus2 Bb5 F5

start me up. (uh, huh)...

sl. H H

Bb5 Fsus2 F Fsus2 F

sl.

Chorus C F5 CS sl. F5

sl.

(F5) C5 F5 C5

st. st. st.

Fsus2 F F Bb

st. st.

3rd Verse  
F F5 F Bb

You - start me up...

st. st.

Chorus  
F F5 F Bb C5 F5

st.

C5 F5 C5 F5

st. st. st.

C5 F/A C/G C5 C F5 F5/C F/C F5/C

4th Verse

(Fsus2/C) F/C Fsus2/C F/C Fsus2/C Bb

F5 Fsus2/C

But, start it up...

F/C Fsus2/C F/C Fsus2/C Bb5

Fsus2 F Fsus2

F Fsus2 F Fsus2 Bb

Fsus2 F Fsus2

F Fsus2 F Fsus2 Bb

F5

Bb F5

Begin fade

Fsus2 F Fsus2 F Fsus2 Bb5

F

Fade out

## MIDSUMMER'S DAYDREAM

As recorded by Triumph  
(From the album THUNDER SEVEN/MCA Records)

Words and music by  
Rik Emmett, Mike Levine  
and Gil Moore

Moderate ♩ = 88

Ⓐ = D



[illegible]

Handwritten musical notation for guitar, featuring treble and bass staves with notes, rests, and fingerings. The notation includes various musical symbols such as *mf*, *mp*, *sl.*, and *Harm.* (Harmonics). The piece is written in 3/4 time and ends with a double bar line.

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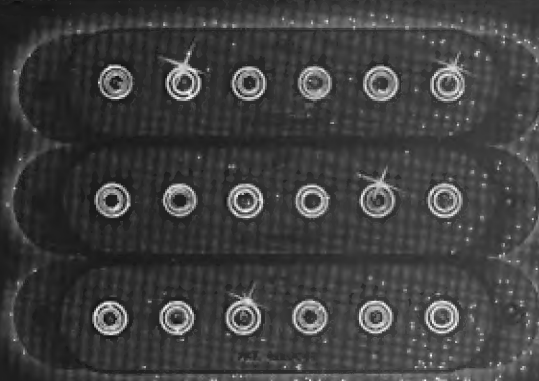
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